

Peer review

written by Luosijie Ding

Yande, I am very happy to enjoy your blog.

The exhibition "A Certain Absent" designed in your blog makes the audience unable to see clearly and incompletely through blurred, delayed and fragmented images, thus slowing down the viewing pace and rethinking "how do we see and understand images".

Your concept was not like this at very beginning, but was reconstructed through continuous revision, which showed the progressiveness and consistency of your curatorial thinking when you read your blog step by step.

2022年“策展人”国际论坛4月14日“I-We-They”论坛7月 Hito Steyerl 国际论坛“策展人”国际论坛8月A Certain Absence国际论坛“策展人”国际论坛

Your blog concept develops clearly and continuously, not fragmented records. There is real critical reflection.

You have a strong research orientation.

2022年1月14日 Ana Bilbao 国际论坛“策展人”国际论坛 Carolee Thea 国际论坛“策展人”国际论坛2022年5月 Amelia Jones 国际论坛“策展人”国际论坛

Your quotations have become the cornerstone of the evolving curatorial concept, showing the depth of continuous research.

Although the theory has a high degree of participation, its transformation into curatorial practice is still limited. This shows that the theory exists more as a conceptual framework than as a specific curatorial methodology.

2022年5月 Jones“策展人”国际论坛7月 Steyerl 国际论坛“策展人”国际论坛8月A

Certain Absence “ ”

However, how these concepts specifically affect art selection, spatial arrangement or audience experience has not been fully explained. Suggestions are further clarified: how the theory guides the selection of works of art, space design and audience path. For example, you can refer to the cases in “Curatorial Activism” or “Curating Research” as discussed in Reilly (2018) and O’Neill and Wilson (2015) about how the theory is transformed into a curatorial strategy, so as to strengthen the operability of the theory.

10 [Leith Makers](#) [Tate Modern](#) [Serpentine](#)

Blog keeps a continuous record of the collective process of JIJU collective.

3 “hermit crab” 9 “frictions”

But in the whole, these contents mainly stay at the descriptive level, and the connection between collective curation and your personal curation is weak. Maybe you can find the connection with your own projects in the process of collective curation, whether it is the process of conceptual conception or the process of arranging exhibitions, and see what can be turned into personal curation experience. For example, emphasizing temporality and dependent environment from “hermit crab metaphor”, can this cause you to think about the “visibility condition” in your exhibition “A Certain Absent”? It can be further developed into: how the works “reside” in space and how to exist depending on light, position and viewing angle?

I hope my comments and suggestions can help you.

Bibliography

Reilly, Maura. Curatorial Activism: Towards an Ethics of Curating. London: Thames & Hudson, 2018.

O'Neill, Paul, and Mick Wilson, eds. Curating Research. London: Open Editions, 2015.

1. [\[redacted\]](#)
2. [\[redacted\]HYD\[redacted\]blog\[redacted\]toolkit\[redacted\]](#)